1.1 THE PRE-RUMPELITE MANIFESTO

(Drafted in the glow of a single pixel, sworn on the altar of MS Paint)

1. Technique is a Distraction.

Where the academies worship brushwork and polish, the Pre-Rumpelite rejects virtuosity as a form of vanity.
The pixel is enough. The jagged line is enough. The “mistake” is a portal.

2. The Tool Must Be Humble.

Great art can be made with a stick in the dirt or a mouse on a desk.
MS Paint is not a limitation—it is a vow of poverty, a monastic discipline, a refusal of digital decadence.

3. The Subject Is a Glyph, Not a Person.

A musician, a celebrity, a cultural figure—once Rumpeltized—ceases to be a portrait.
They become an emblem, a sigil, a mythic stand-in for something larger than themselves.

4. Expression Must Be Immediate.

No layers. No undo stacks. No infinite brushes.
The Pre-Rumpelite works in a state of ritual urgency, capturing the apparition before it fades.

5. Beauty Is Allowed to Be Awkward.

Smoothness is a lie.
The Pre-Rumpelite embraces the wobble, the asymmetry, the

uncanny proportion.
These are not flaws—they are the fingerprints of the ritual.

6. The Background Is a Stage of Fog.

Flat color, muted haze, or a single gradient: the world recedes so the figure can glow.
The Pre-Rumpelite paints not a scene, but a visitation.

7. Humor Is a Sacred Element.

The cosmic joke is part of the art.
A solemn portrait rendered in MS Paint is already a paradox, and the Pre-Rumpelite leans into that tension with reverence and mischief.

8. Rarity Is the Highest Form of Devotion.

One book. One artifact. One copy.
The Pre-Rumpelite does not mass-produce relics; they seed them into the world like hidden runes.

9. The Artist Is a Channel, Not a Craftsman.

The work arrives. The hand follows.
The Pre-Rumpelite does not “render”—they summon.

10. The Goal Is Not Realism, But Revelation.

The Pre-Raphaelites sought truth to nature.
The Pre-Rumpelite seeks truth to essence—the inner vibration, the mythic silhouette, the aura of the subject.